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op. 47
1895



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Изданія М.П.БЪЛЯЕВА въ Лейпцигѣ

А. ГЛАЗУНОВЪ

1^й ВАЛЬСЪ для ОРКЕСТРА

СОЧ. 47

Концертное переложеніе для ФОРТЕПІАНО
Ф. БЛУМЕНФЕЛЬДА

A. GLAZOUNOW

1^{RE} VALSE pour ORCHESTRE

OP. 47

Transcription de Concert pour Piano
par
FÉLIX BLUMENFELD

1895

1066

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.

	A.	R.
Op. 16. 3 Morceaux. Complet.	1.40	—50
Séparément.		
No. 1. Chant d'automne.	—60	—25
No. 2. Idylle.	—40	—15
No. 3. Gavotte.	1.—	—35

E. Aleneff.

Op. 7. 3 Morceaux. Complet.	2.—	—70
Séparément.		
No. 1. Valse-Impromptu.	1.—	—35
No. 2. Mazurka rustique.	—80	—30
No. 3. Gavotte.	—80	—30

Op. 8. 2 Mazurkas. Complet.	1.40	—50
Séparément.		
No. 1. Ré♭.	—80	—30
No. 2. Mi.	—80	—30

Op. 9. 5 Morceaux. Complet.	2.—	—70
Séparément.		
No. 1. Arabesque.	—80	—30
No. 2. Notturmo.	—60	—25
No. 3. Impromptu.	—60	—25
No. 4. Burlesque.	—60	—25
No. 5. Novellette.	—80	—30

Op. 10. 4 Morceaux. Complet.	2.—	—70
Séparément.		
No. 1. Petites Variations.	1.20	—45
No. 2. Valse.	—60	—25
No. 3. Intermezzo.	—80	—30
No. 4. Canzona.	—80	—30

A. N. Alphéraky.

Op. 25. 3 Morceaux. Complet.	1.40	—50
Séparément.		
No. 1. Introduction.	—60	—25
No. 2. Mazurka.	—60	—25
No. 3. Sérénade levantine.	—60	—25

Op. 27. 3 Morceaux. Complet.	1.40	—50
Séparément.		
No. 1. Mazurka. ut.	—80	—30
No. 2. Mazurka. sol.	—60	—25
No. 3. Valse. Mi♭.	—80	—30

Op. 29. 3 Morceaux. Complet.	1.40	—50
Séparément.		
No. 1. Duo.	—60	—25
No. 2. Scherzo.	—60	—25
No. 3. Valse.	—80	—30

Op. 30. 3 Morceaux. Complet.	1.20	—45
Séparément.		
No. 1. Etude. Sol♭.	—40	—15
No. 2. Menuet. ut.	—60	—25
No. 3. Etude. Fa.	—60	—25

Nicolas Artciboucheff.

Op. 3. 2 Mazurkas. Complet.	1.60	—60
Séparément.		

No. 1. mi♭.	—80	—30
No. 2. La♭.	1.20	—45

Op. 7. 2 Morceaux. Complet.	1.20	—45
Séparément.		
No. 1. Valse.	—60	—25
No. 2. Mazurka.	—60	—25

C. Antipow.

	A.	R.
Op. 1. 3 Etudes. Complet.	2.—	—70
Séparément.		
No. 1. La♭.	1.—	—35
No. 2. Fa♯.	1.—	—35
No. 3. La.	—80	—30

Op. 2. 3 Valses. Complet.	2.—	—70
Séparément.		
No. 1. mi.	—80	—30
No. 2. ré♯.	1.—	—35
No. 3. Si♭.	1.40	—50

Op. 3. Variations sur un thème original.	1.80	—65
Op. 5. 5 Morceaux. Complet.	1.80	—65
Séparément.		

No. 1. Romance.	—60	—25
No. 2. Etude.	—60	—25
No. 3. Burlesque.	—60	—25
No. 4. Prélude.	—40	—15
No. 5. Etude.	—80	—30

Op. 6. 4 Morceaux. Complet.	1.80	—65
Séparément.		
No. 1. Valse. La.	—80	—30
No. 2. Nocturne.	—60	—25
No. 3. Intermezzo.	—60	—25
No. 4. Impromptu.	—60	—25

Op. 8. 2 Préludes. Complet.	1.—	—35
Séparément.		
No. 1. Mi.	—40	—15
No. 2. Ré♭.	—60	—25

Op. 9. Miniatures. Complet.	1.60	—60
Séparément.		
No. 1. Fugnette.	—40	—15
No. 2. Mazurka.	—60	—25
No. 3. Valse. Ré.	—60	—25

Op. 10. Prélude.	—60	—25
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Op. 11. Valse et Etude. Complet.	1.40	—50
Séparément.		
No. 1. Valse. Sol♭.	1.—	—35
No. 2. Etude.	—80	—30

Op. 12. Nocturne.	—80	—30
Op. 13. Impromptu et Valse. Complet.	1.20	—45
Séparément.		

No. 1. Impromptu.	—60	—25
No. 2. Valse. fa.	—60	—25

Nicolas Amani.

Op. 3. Tema con Variazioni.	1.60	—60
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Op. 4. Suite. Complet.	1.60	—60
Séparément.		
No. 1. Prélude.	—40	—15
No. 2. Minuetto.	—80	—30
No. 3. Gigue.	—60	—25
No. 4. Gavotte.	—80	—30

Op. 5. 2 Valses. Complet.	1.—	—35
Séparément.		
No. 1. Valse triste.	—60	—25
No. 2. Valse gracieuse.	—60	—25

Op. 7. 4 Pièces caractéristiques. Complet.	1.40	—50
Séparément.		

No. 1. Souvenir lointain.	—60	—25
No. 2. Orientale.	—60	—25
No. 3. Elégie.	—60	—25
No. 4. La pièce de maman.	—60	—25

Op. 8. Préludes.	1.—	—35
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Félix Blumenfeld.

	A.	R.
Op. 2. 4 Morceaux. Complet.	2.50	—90
Séparément.		
No. 1. Etude. La.	—80	—30
No. 2. Souvenir douloureux.	—60	—25
No. 3. Quasi Mazurka.	—80	—30
No. 4. Mazurka de concert.	1.—	—35

Op. 3. 3 Etudes. Complet.	2.—	—70
Séparément.		
No. 1. Ré♭.	1.20	—45
No. 2. mi.	—60	—25
No. 3. La.	—80	—30

Op. 4. Valse-Etude.	1.40	—50
Op. 6. 2 Nocturnes. Complet.	1.60	—60
Séparément.		

No. 1. Une nuit à Magaratch (Crimée). Mi.	1.—	—35
No. 2. mi♭.	—80	—30
Op. 8. Variations caractéristiques sur un thème original.	2.—	—70

Op. 11. Mazurka.	1.60	—60
Op. 12. 4 Préludes. Complet.	1.60	—60
Séparément.		

No. 1. en Sol.	—60	—25
No. 2. en Mi.	—60	—25
No. 3. en Ut♯.	—60	—25
No. 4. en Ré.	—40	—15

Op. 13. 2 Impromptus. Complet.	1.80	—65
Séparément.		
No. 1. La♭.	1.40	—50
No. 2. Sol♭.	—80	—30

Op. 14. Sur mer. Etude.	1.60	—60
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Op. 16. Valse-Impromptu.	1.60	—60
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Op. 17. Préludes.		
Cahier I. Complet.	2.—	—70
Séparément.		

No. 1. Ut.	—40	—15
No. 2. la.	—80	—30
No. 3. Sol.	—40	—15
No. 4. mi.	—80	—30
No. 5. Ré.	—80	—30
No. 6. si.	—60	—25

Cahier II. Complet.	2.—	—70
Séparément.		

No. 7. La.	—80	—30
No. 8. fa♯.	—40	—15
No. 9. Mi.	—40	—15
No. 10. ut♯.	—40	—15
No. 11. Si.	—60	—25
No. 12. sol♯.	—80	—30

Cahier III. Complet.	2.—	—70
Séparément.		

No. 13. Fa♯.	—60	—25
No. 14. mi♭.	—40	—15
No. 15. Ré♭.	—80	—30
No. 16. si♭.	—60	—25
No. 17. La♭.	—60	—25
No. 18. (Memento mori.) fa.	—60	—25

Félix Blumenfeld.

	A.	R.
Op. 17. Préludes.		
Cahier IV. Complet.	2.—	—70
Séparément.		
No. 19. Mi♭.	—60	—25
No. 20. ut.	—60	—25
No. 21. Si♭.	—60	—25
No. 22. sol.	—60	—25
No. 23. Fa.	—60	—25
No. 24. ré.	—60	—25

Op. 20. Nocturne-Fantaisie en Mi.	1.40	—50
Op. 21. 3 Morceaux. Complet.	1.60	—60
Séparément.		

No. 1. Moment de désespoir.	—60	—25
No. 2. Le soir.	—60	—25
No. 3. Une course.	1.—	—35

Op. 22. 2 Morceaux.		
No. 1. Mazurka (en La♭).	—80	—30
No. 2. Valse brillante (en Si).	1.40	—50
Op. 23. Suite polonaise. Complet.	1.60	—60
Séparément.		

No. 1. Krakovienne (Krakowiak).	—60	—25
No. 2. Ala Mazurka (Kujawiak).	—80	—30
No. 3. Berceuse (Kolysanka).	—40	—15
No. 4. Mazurka (Mazurek).	—80	—30

Op. 24. Etude de concert en fa♯.	1.40	—50
Op. 25. 2 Etudes-Fantaisies. Complet.	2.—	—70
Séparément.		

No. 1. sol.	1.20	—45
No. 2. mi♭.	1.20	—45
Op. 27. 10 Moments lyriques.		
Cahier I. No. 1. Mi♭. No. 2. Sol♯. No. 3. Si. No. 4. Mi.	1.40	—50
Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi♭. No. 9. Do.	1.40	—50
No. 10. Fa.	1.40	—50

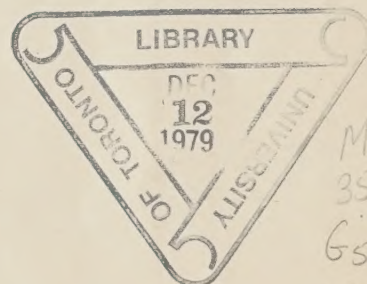
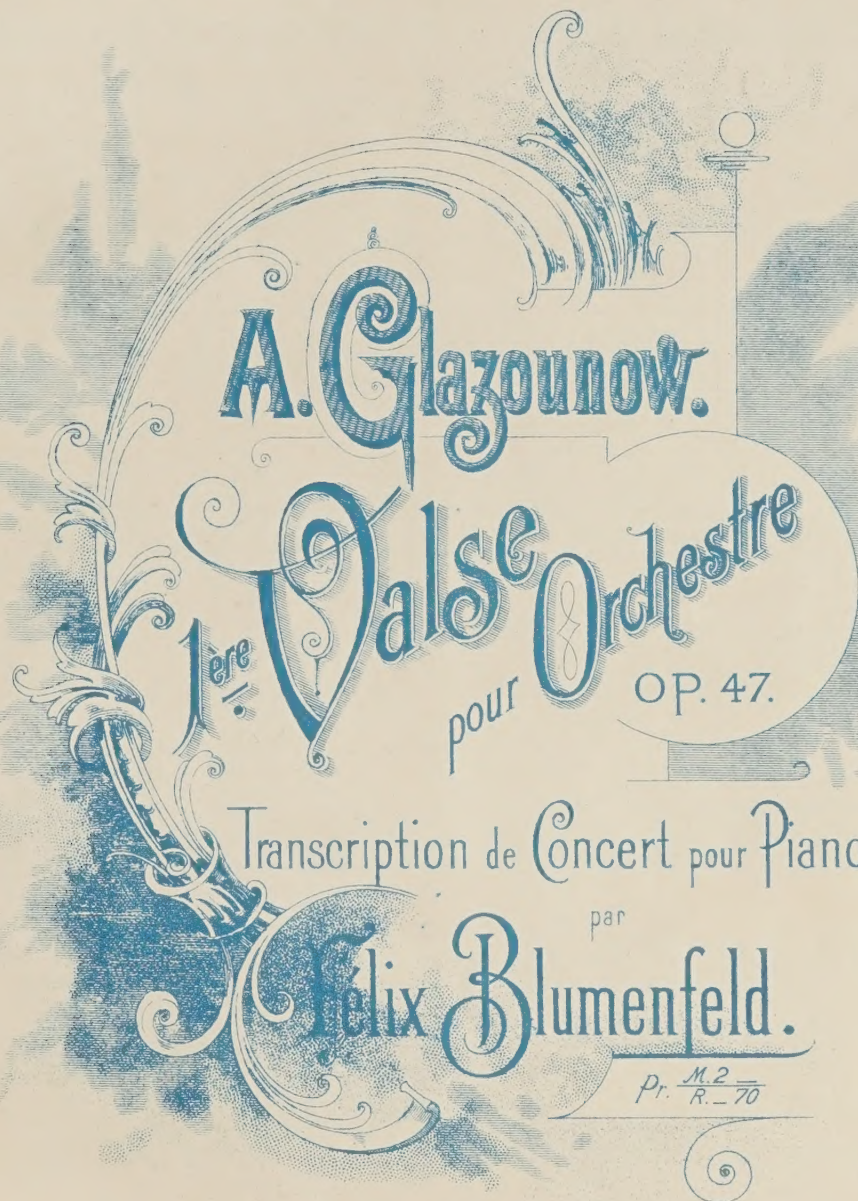
Op. 28. Impromptu (en Si).	1.—	—35
Op. 29. 2 Etudes. Complet.	1.40	—50
Séparément.		

No. 1. en Ré.	—80	—30
No. 2. en La.	—80	—30
Op. 31. 2 ^{me} Suite polonaise (en La). Complet.	3.—	1.05
Séparément.		

No. 1. Krakowiak.	—80	—30
No. 2. Kujawiak-Obertas.	1.—	—35
No. 3. Mazourka.	1.—	—35
No. 4. Polonaise.	1.40	—50

Op. 32. Suite lyrique.	2.—	—70
Op. 33. 2 Fragments caractéristiques.	—80	—30
Op. 34. Ballade (en forme de Variations).	1.60	—60

Op. 35. 3 Mazourkas. Complet.	1.40	—50
Séparément.		
No. 1. en La♭.	—80	—30
No. 2. en do.	—60	—25
No. 3. en Mi♭.	—60	—25



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OP. 47
1895

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1895
1066

Inst. Lith. de C. G. Röder, Leipzig.

Droits d'exécution réservés.

VALSE DE CONCERT.

Composée pour Orchestre
par

Alexandre Glazounow.

Op. 47.

Transcrite pour Piano
par

Félix Blumenfeld.

OSSIA.

Allegro. $\text{♩} = 88.$

PIANO.

Allegro. $\text{♩} = 88.$

The musical score is written for piano and consists of three systems. The first system is marked 'Allegro. ♩ = 88.' and features a piano introduction with dynamics *mf*, *p*, *mf*, *p*, and *pp*. The second system continues the piano introduction with dynamics *p* and *mf*. The third system is marked *ff sempre* and features a piano introduction with dynamics *ff* and *p*. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings.

8

m. g.

8

dim.

8

rit. - - poco

ff

dim.

Allegretto. $\text{♩} = 58.$

pp

Allegretto. $\text{♩} = 58.$

dolce e cant.

p

First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *cresc. poco* marking. The system includes a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *p* dynamic marking. The system includes a triplet of eighth notes in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *poco* marking. The system includes a triplet of eighth notes in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *rit.* marking. Bass staff has a *poco* marking. The system includes a triplet of eighth notes in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *a tempo* marking. Bass staff has a *p* dynamic marking. The system includes a triplet of eighth notes in the treble staff.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various dynamics and articulations:

- System 1:** Starts with *mf* in the bass staff, followed by *f* and *p* markings.
- System 2:** Continues the melodic and harmonic development.
- System 3:** Includes a *cresc.* marking in the treble staff.
- System 4:** Features *f* in the bass staff, *legatissimo* in the treble staff, and *m. g.* and *p dolce* markings in the bass staff.
- System 5:** Includes a *mf* marking in the bass staff.
- System 6:** Ends with a *mf* marking in the bass staff.

The notation is characterized by complex chordal structures, often with multiple notes beamed together, and frequent use of slurs and ties to indicate phrasing and articulation.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

The first system begins with a *mf* (mezzo-forte) dynamic marking. The second system includes a *p* (piano) dynamic marking. The third system features a *cant.* (cantabile) marking. The fourth system includes a *p cant.* (piano cantabile) marking. The fifth system includes a *cresc.* (crescendo) marking. The sixth system includes a *trillo* (trill) marking, a *m.g.* (mezzo-giochiato) marking, a *ff* (fortissimo) dynamic marking, a *dim.* (diminuendo) marking, and a *p* (piano) dynamic marking. The page number 1066 is printed at the bottom center.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff features a continuous eighth-note accompaniment. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the eighth-note accompaniment. A *crese.* (crescendo) marking is present in the middle of the system. The key signature remains one sharp.

Third system of musical notation. The treble clef staff features a melodic line with a dotted eighth note. The bass clef staff has a melodic line starting with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. A tempo change instruction, *Più mosso.*, is written above the staff. An 8-measure rest is indicated in the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a melodic line. Dynamics include *f* (forte) and *p* (piano). An 8-measure rest is indicated in the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a melodic line. Dynamics include *p* (piano) and *mf* (mezzo-forte). The key signature changes to two sharps (F# and C#).

accelerando

ff mf cresc.

sf

8

pp sub.

calando

rit. poco a poco p

Tempo I.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The tempo is marked "Tempo I." at the beginning. The first system starts with a piano (*p*) dynamic. The second system also includes a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system includes a mezzo-piano (*mp*) dynamic and the instruction "una corda". The fifth system includes a mezzo-piano (*mp*) dynamic and the instruction "una corda". The sixth system includes a piano (*p*) dynamic and the instruction "rit. poco". The score concludes with the tempo marking "a tempo".

p

p

p

mp una corda

mp una corda

p rit. poco a tempo

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the right hand with many beamed notes. The second system continues this melodic development. The third system features a more rhythmic bass line with eighth notes. The fourth system includes a crescendo marking (*cresc.*) and a forte dynamic (*f*). The fifth system shows a forte dynamic (*f*) and a piano dynamic (*p*). The sixth system includes a mezzo-forte dynamic (*m. g.*), a diminuendo marking (*dim.*), and a piano dynamic (*p*). The piece concludes with a *Poco* marking. The page number 1088 is printed at the bottom center.

1088

meno mosso.

espr.
pp

The first system contains measures 1 through 5. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *meno mosso*.

The second system contains measures 6 through 10. The melodic line continues with similar rhythmic patterns. The left hand accompaniment includes some chromatic movement.

The third system contains measures 11 through 15. The right hand has a more active melodic line with frequent sixteenth notes. The left hand continues with a steady accompaniment.

Animato.
mf

The fourth system contains measures 16 through 20. The tempo changes to *Animato*. The right hand has a more rapid melodic line. The left hand accompaniment is more active, with some triplets.

mf *dim.* *rit.* *p* *a tempo (come sopra)*

The fifth system contains measures 21 through 25. The right hand features a melodic line with many beamed sixteenth notes. The left hand accompaniment includes some triplets. The system concludes with a *p* dynamic and a *a tempo (come sopra)* instruction.

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features complex chordal textures with many beamed sixteenth notes. Dynamic markings include *pp*, *p*, *pp*, *mf*, and *mp*. There are also some slurs and accents.

Second system of the musical score. It continues the two-staff format. The music shows a transition from dense chords to more melodic lines. Dynamic markings include *pp*, *mp*, *p*, and *poco a poco accel.*. There are slurs and some rests.

Third system of the musical score. It begins with the tempo marking **Vivo.** The upper staff has a treble clef and the lower staff has a bass clef. The music is characterized by rapid sixteenth-note passages. Dynamic markings include *p cresc.* and *dim.*. There is an *8* marking above a group of notes in the upper staff.

Fourth system of the musical score. It continues the two-staff format. The music features flowing sixteenth-note patterns. Dynamic markings include *mf legg.*. There is an *8* marking above a group of notes in the upper staff.

Fifth system of the musical score. It continues the two-staff format. The music shows a continuation of the rapid sixteenth-note passages. There are some slurs and rests. At the bottom of the system, there are some small numbers: 2, 1, 2, 1, 2.

This page contains five systems of musical notation for piano, arranged in two columns. The notation includes various musical symbols such as notes, rests, dynamics, and articulations.

System 1: The first system shows a complex melodic line in the right hand with many sixteenth notes, and a more rhythmic bass line. There are slurs and accents throughout.

System 2: The second system begins with a *cresc.* (crescendo) marking. It features a melodic line in the right hand and a bass line with chords. A *f marcato* (forte, marked) instruction appears in the middle of the system.

System 3: The third system continues the melodic development in the right hand. It includes a *cresc.* marking and a *ff* (fortissimo) instruction towards the end of the system.

System 4: The fourth system shows a melodic line in the right hand and a bass line with chords. It includes a *sf* (sforzando) marking.

System 5: The fifth system begins with a *ff* marking. It features a melodic line in the right hand and a bass line with chords. The system concludes with a *mf* (mezzo-forte) marking.

accel. e cresc.

p

8

pp

calando

Come prima. (Allegretto.)

This musical score is for a piece titled "Come prima. (Allegretto.)". It is written for piano and features six systems of music. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as dynamics (p, pp, molto pp, cresc.), articulation (rit., tr., legato), and performance instructions (cant.). The first system begins with a piano (p) dynamic and a trill (tr.) in the bass. The second system features a trill (tr.) in the bass and a crescendo (cresc.) in the treble. The third system includes a piano (pp) dynamic and a crescendo (cresc.) in the treble. The fourth system features a piano (pp) dynamic and a crescendo (cresc.) in the treble. The fifth system includes a piano (p) dynamic and a crescendo (cresc.) in the treble. The sixth system features a piano (p) dynamic and a crescendo (cresc.) in the treble.

p

rit.

tr.

pp

cresc. ma poco

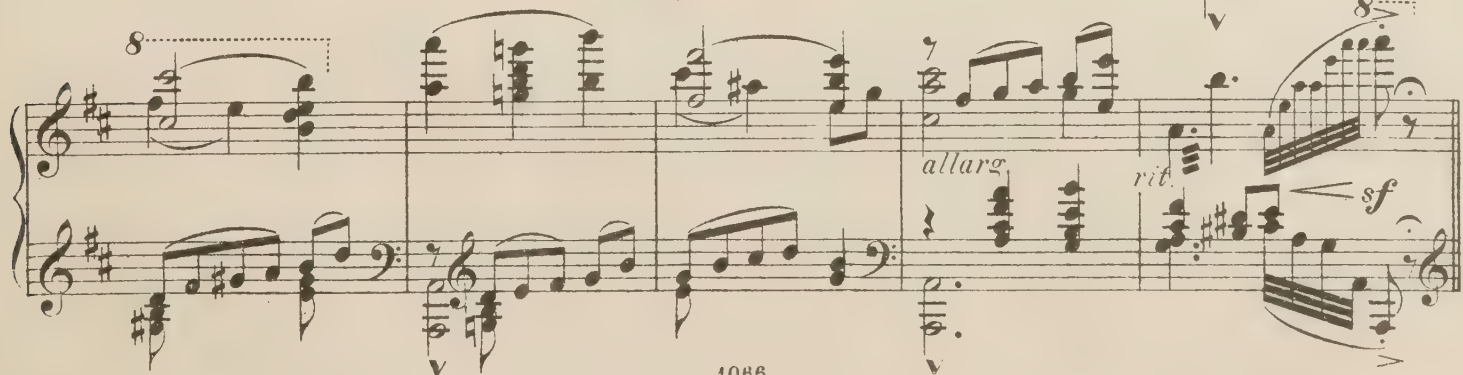
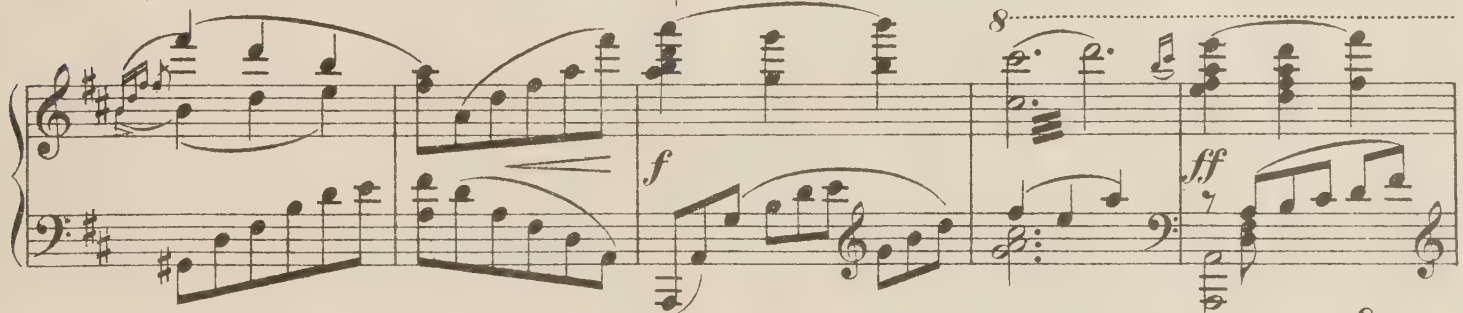
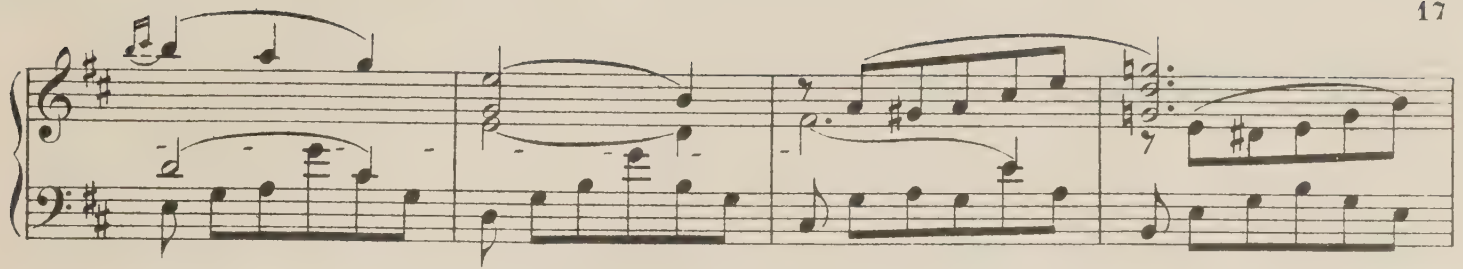
cant.

molto pp

p

legato

cresc.



a tempo scherzando
Ossia.

p sempre stacc. *pp* *cresc.*

a tempo
p scherzando *sempre stacc.* *cresc.*

f *f* *p* *pp*

f *f* *p* *sempre stacc.*

cresc. *cresc.* *f*

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* (mezzo-piano) is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with intricate sixteenth-note passages. The left hand has some rests in measures 6 and 7. A dynamic marking of *pp subito* (pianissimo subito) appears in measure 7.

Third system of musical notation, measures 9-12. The right hand has a long, flowing sixteenth-note line. The left hand has long, sustained chords. A dynamic marking of *cresc.* (crescendo) is at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand continues with sixteenth-note patterns. The left hand has some rests. A dynamic marking of *pp* (pianissimo) is in measure 14.

Fifth system of musical notation, measures 17-20. The right hand features a complex sixteenth-note pattern with fingerings 2, 4, 1, 8 indicated. The left hand has long, sustained chords. A dynamic marking of *mp* (mezzo-piano) is in measure 18.

Sixth system of musical notation, measures 21-24. The right hand continues with sixteenth-note passages. The left hand has some rests. A dynamic marking of *cresc.* (crescendo) is in measure 22.

A page of musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a treble clef and a key signature of two sharps (F# and C#). The dynamics range from mezzo-forte (mf) to piano (p). The tempo/mood is indicated as "scherzando". The second system includes a "cresc. poco" marking. The third system features a "3" marking above a group of notes. The fourth system includes a "3" marking above a group of notes. The fifth system includes a "3" marking above a group of notes. The sixth system includes a "3" marking above a group of notes. The piece concludes with a "f" (forte) dynamic and a "mp" (mezzo-piano) dynamic, with the tempo/mood indicated as "leggiero". The page number "20" is visible in the top left corner.

This page of musical notation, numbered 21 in the top right corner, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *p*, *f*, and *m. g.* (mezzo-forte).
- System 2:** Continues the melodic and harmonic development. Dynamics include *f*, *mp*, and *p*.
- System 3:** Shows a continuation of the musical themes. A dynamic marking of *> p* (piano) is present.
- System 4:** Includes a section marked *pp* (pianissimo) in the bass staff, with a *cresc.* (crescendo) marking in the treble staff.
- System 5:** Features a *ff* (fortissimo) dynamic marking in the bass staff, indicating a strong, loud passage.

The notation is written in a style typical of 19th or early 20th-century musical manuscripts, with clear articulation and phrasing marks.

Più mosso.
animando

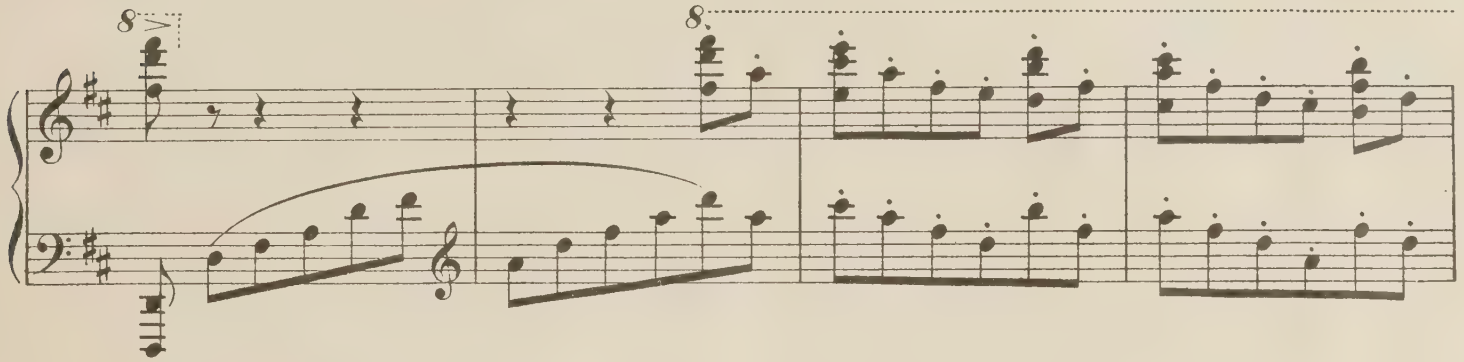
First system of musical notation. The treble staff begins with a melody marked *mf* and *cresc.*, followed by a series of chords and a final melodic phrase. The bass staff provides harmonic support with chords and a melodic line. Dynamics include *mf*, *cresc.*, *ff*, *m. g.*, and *f*. An 8-measure rest is indicated in the treble staff.

Second system of musical notation. The treble staff continues the melodic development with chords and a final phrase. The bass staff features a melodic line and chords. Dynamics include *mf* and *cresc.*.

Third system of musical notation. The treble staff features a melodic line with an 8-measure rest, followed by a phrase. The bass staff has a melodic line and chords. Dynamics include *ff* and *m. g.*.

Fourth system of musical notation. The treble staff has a melodic line with an 8-measure rest, followed by a phrase. The bass staff features a melodic line and chords. Dynamics include *m. g.* and *ff*.

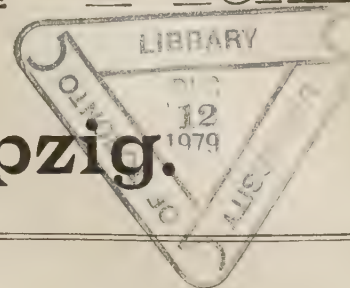
Fifth system of musical notation. The treble staff features a melodic line with an 8-measure rest, followed by a phrase. The bass staff has a melodic line and chords. Dynamics include *ff*.



Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.



Sigismond Blumenfeld.

	A.	R.
Op. 2. Quasi Mazurka sur le nom Be-la-f	1.—	—35
Op. 5. 6 Brimborions. Complet	1.60	—60
Séparément.		
No. 1. Ajeu. No. 2. Une pensée à Schumann	—60	—25
No. 3. Un moment d'enthousiasme	—40	—15
No. 4. Preludino. No. 5. Un moment sérieux	—60	—25
No. 6. A l'exercice	—60	—25
Op. 6. 2 Mazurkas. Complet	1.60	—60
Séparément.		
No. 1. si b	—60	—25
No. 2. Fa	—80	—30

A. Liadow et A. Glazounow.

Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow —60 —25

I. Allegretto, d'A. Liadow.

II. Moderato, d'A. Liadow.

III. Moderato, d'A. Glazounow.

IV. Allegretto, d'A. Liadow.

V. Moderato (thème russe) arrangé par A. Glazounow.

Alexandre Borodine.

Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld 12.— 4.20

Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld.

1. Ouverture 1.80 —65

2. Danses, No. 8 et 17 2.50 —90

3. Marche polovtsienne 1.60 —60

Potpourri de l'Opéra „Le Prince Igor“ 1.60 —60

Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul 1.40 —50

Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrite par Théodore Jadoul —80 —30

Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrite par Théodore Jadoul 1.40 —50

Alexandre Glazounow.

	A.	R.
Andante du 1 ^{er} Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul	—80	—30
Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.)	2.50	—90
Op. 10. 2 ^{me} Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaut	3.50	1.25
Op. 22. 2 Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Barcarolle	—80	—30
No. 2. Novellette	—80	—30
Op. 23. Walzer über das Thema „S-a-b-e-la“	1.20	—45
Op. 25. Prélude et 2 Mazurkas. Complet	2.50	—90
Séparément.		
No. 1. Prélude	1.—	—35
No. 2. Mazurka No. I	1.40	—50
No. 3. Mazurka No. II	1.20	—45
Op. 31. 3 Etudes. Complet	2.50	—90
Séparément.		
No. 1. Do	1.20	—45
No. 2. mi	1.20	—45
No. 3. (La nuit.) Mi	—80	—30
Op. 36. Petite Valse	—80	—30
Op. 37. Nocturne	—80	—30
Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains	—40	—15
Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score	1.80	—65
Op. 41. Grande Valse de concert	1.60	—60
Op. 42. 3 Miniatures. Complet	1.60	—60
Séparément.		
No. 1. Pastorale	—60	—25
No. 2. Polka	1.—	—35
No. 3. Valse	—80	—30
Op. 43. Valse de salon	1.60	—60
Op. 47. 1 ^{ère} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	2.—	—70
Op. 49. 3 Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Prélude	—60	—25
No. 2. Caprice-Impromptu	—80	—30
No. 3. Gavotte. Ré	—60	—25

Alexandre Glazounow.

	A.	R.
Op. 54. 2 Impromptus. Complet	1.40	—50
Séparément.		
No. 1. Ré b	—60	—25
No. 2. La b	—80	—30
Op. 57. Raymonda. Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa. Réduction pour Piano par l'auteur et A. Winkler	10.—	3.50
— Morceaux séparés.		
Acte I.		
No. 1. Entrée de Raymonda	—40	—15
No. 2. Grande Valse	1.—	—35
No. 3. Pizzicato	—40	—15
No. 4. Prélude et la Romanesca	—40	—15
No. 5. Prélude et Variation	—40	—15
No. 6. Grand Adagio	—80	—30
No. 7. Valse fantastique	—80	—30
No. 8. Variation I.	—40	—15
No. 9. Coda	—60	—25
Acte II.		
No. 10. Grand Pas d'action	—60	—25
No. 11. Variation I	—40	—15
No. 12. Variation II	—40	—15
No. 13. Variation III	—40	—15
No. 14. Variation IV	—40	—15
No. 15. Grand Coda	—80	—30
No. 16. Entrée des jongleurs	—40	—15
No. 17. Danse des garçons arabes	—40	—15
No. 18. Entrée des Sarrazins	—40	—15
No. 19. Grand Pas espagnol	—60	—25
No. 20. Danse orientale	—40	—15
Acte III.		
No. 21. Le Cortège hongrois	—60	—25
No. 22. Grand Pas hongrois	—80	—30
No. 23. Danse des enfants	—40	—15
No. 24. Entrée	—40	—15
No. 25. Pas classique hongrois	—60	—25
No. 26. Variation I.	—60	—25
No. 27. Variation II	—40	—15
No. 28. Variation III	—40	—15
No. 29. Variation IV	—40	—15
No. 30. Coda	—80	—30
No. 31. Galop	—60	—25
No. 32. Apothéose	—40	—15
Morceaux supplémentaires.		
No. 33. Valse	—60	—25
No. 34. Mazurka (tirée de l'œuvre 52)	1.—	—35

Alexandre Glazounow.

	A.	R.
Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler	5.—	1.75
— Morceaux séparés.		
No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole	1.60	—60
No. 2. Grande Valse	1.—	—35
No. 3. Ballabile des paysans et des paysannes	1.—	—35
No. 4. Grand Pas des fiancés	—80	—30
No. 5. La fricassée	—80	—30
Op. 62. Prélude et Fugue	1.60	—60
Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur	5.—	1.75
Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur	—80	—80
Op. 72. Thème et Variations	2.—	—70
Op. 74. 1 ^{re} Sonate (en si b)	3.—	1.05
Op. 75. 2 ^{me} Sonate (en mi)	3.—	1.05
Alexandre Gretchaninow.		
Op. 3. Pastels. 5 Morceaux miniatures. Complet	1.40	—50
Séparément.		
No. 1. Plainte	—60	—25
No. 2. Méditation	—40	—15
No. 3. Chant d'automne	—40	—15
No. 4. Orage	—60	—25
No. 5. Nocturne	—60	—25

B. Grodzki.

Op. 47. Valse capricieuse —80. —30

B. Kalafati.

Op. 4. 2 Sonates.	
No. 1. Ré	2.50 —90
No. 2. ré	3.— 1.05
Op. 5. La nuit à Goursof. Nocturne	1.40 —50
Op. 6. 2 Nouvellettes. Complet	1.60 —60
Séparément.	
No. 1. mi	1.20 —45
No. 2. si b	1.20 —45
Op. 7. 5 Préludes	1.60 —60

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M. P. Belaïeff à Leipzig.

A. Kopylow.

	A.	R.
Op. 3. 2 Mazurkas. Complet	1.60	— 60
Séparément.		
No. 1. mi	— 80	— 30
No. 2. sol	— 80	— 30
Op. 6. Valse	— 80	— 30
Op. 8. Mazurka	1.60	— 60
Op. 9. Etude	1.20	— 45
Op. 12. 3 Fugues. Complet	1.60	— 60
Séparément.		
No. 1. ut	— 60	— 25
No. 2. ré	— 60	— 25
No. 3. si	— 60	— 25
Op. 13. 4 petits Morceaux. Complet	1.60	— 60
Séparément.		
No. 1. Songerie	— 40	— 15
No. 2. Récit	— 80	— 30
No. 3. Chansonnette	— 40	— 15
No. 4. Une goutte de pluie	— 40	— 15
Op. 16. Polka de Salon sur le thème B-la-f	1.20	— 45
Op. 17. 4 Miniatures. Complet	1.80	— 65
Séparément.		
No. 1. Danse	— 60	— 25
No. 2. Valse	— 80	— 30
No. 3. Polka	— 80	— 30
No. 4. Près de la chapelle	— 40	— 15
Op. 20. 5 Morceaux. Complet	1.40	— 50
Séparément.		
No. 1. Feuillet d'album	— 40	— 15
No. 2. Chansonnette	— 40	— 15
No. 3. Une petite Mazurka	— 40	— 15
No. 4. Jeu au cheval	— 40	— 15
No. 5. Rêve d'enfant	— 40	— 15
Op. 26. 3 Feuilles d'album. Complet	1.40	— 50
Séparément.		
No. 1. Ré	— 40	— 15
No. 2. Sol	— 40	— 15
No. 3. ut	— 60	— 25

J. Kryjanowsky.

Op. 1. Thème varié	1.60	— 60
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Alexis de Dreyer.

	A.	R.
Op. 2. Badinage musical. 2 Morceaux (sur les touches noires). Complet	1.60	— 60
Séparément.		
No. 1. Berceuse	— 80	— 30
No. 2. Burslesque	1.—	— 35
Op. 4. Prélude et Etude	1.40	— 50

W. Pogojeff.

Op. 1. 5 Fugues	1.60	— 60
Op. 2. 4 Fugues	1.40	— 50

Anatole Liadow.

	A.	R.
Op. 20. Novellette	1.40	— 50
Op. 21. Ballade	1.40	— 50
Op. 23. Sur la prairie. Esquise.	1.20	— 45
Op. 24. 2 Morceaux. Complet	1.20	— 45
Séparément.		
No. 1. Prélude. Mi.	— 40	— 15
No. 2. Berceuse	— 80	— 30
Op. 25. Idylle	1.60	— 60
Op. 27. 3 Préludes. Complet	1.60	— 60
Séparément.		
No. 1. Mi b.	— 60	— 25
No. 2. Si	— 60	— 25
No. 3. Sol b	— 60	— 25
Op. 29. Marionnettes	1.60	— 60
Op. 30. Bagatelle	— 40	— 15
Op. 31. 2 Morceaux. Complet	1.40	— 50
Séparément.		
No. 1. Mazurka rustique.	1.20	— 45
No. 2. Prélude en si b	— 40	— 15
Op. 32. Une tabatière à musique. Valse-Badinage	— 80	— 30
Op. 34. 3 Canons	— 60	— 25
Op. 35. Variations sur un thème de Glinka	2.—	— 70
Op. 36. 3 Préludes. Fa # — si b — Sol	— 80	— 30
Op. 37. Etude. Fa	— 80	— 30
Op. 38. Mazurka. Fa	— 80	— 30
Op. 39. 4 Préludes. Complet	1.40	— 50
Séparément.		
No. 1. La b	— 60	— 25
No. 2. ut	— 40	— 15
No. 3. Si	— 40	— 15
No. 4. fa #	— 60	— 25
Op. 40. Etude et 3 Préludes. Complet	1.40	— 50
Séparément.		
Cahier I. Etude	— 60	— 25
Cahier II. 3 Préludes	— 80	— 30
Op. 41. 2 Fugues. Complet	1.—	— 35
Séparément.		
No. 1. fa #	— 60	— 25
No. 2. ré	— 40	— 15
Op. 42. 2 Préludes et Mazurka. Complet	1.—	— 35
Séparément.		
No. 1. Prélude I. Si b	— 40	— 15
No. 2. Prélude II. Si	— 40	— 15
No. 3. Mazurka sur des thèmes polonais. La	— 60	— 25
Op. 44. Barcarolle	1.—	— 35
Op. 46. 4 Préludes	1.20	— 45
Op. 48. Etude et Canzonetta. Complet	1.40	— 50
Séparément.		
No. 1. Etude	— 80	— 30
No. 2. Canzonetta	— 60	— 25
Op. 51. Variations sur un thème populaire polonais	1.60	— 60
Op. 52. 3 Morceaux de ballet. Complet	1.40	— 50
Séparément.		
No. 1. Mi b	— 80	— 30
No. 2. Ut	— 60	— 25
No. 3. La	— 80	— 30
Sarabande, sol	— 40	— 15

S. Liapounow.

	A.	R.
Op. 1. 3 Morceaux. Complet	2.50	— 90
Séparément.		
No. 1. Etude	1.—	— 35
No. 2. Intermezzo	1.40	— 50
No. 3. Valse	1.40	— 50

M. P. Moussorgsky.

2 Clavierstücke.		
No. 1. Ein Kinderscherz	— 80	— 30
No. 2. Intermezzo	— 60	— 25

Nicolas Rimsky-Korsakow.

Op. 10. Valse, Intermezzo, Scherzo, Nocturne, Prélude et Fugue (6 Variations) sur le thème B-A-C-H	2.—	— 70
Op. 11. 4 Morceaux. Complet	1.60	— 60
Séparément.		
No. 1. Impromptu	— 80	— 30
No. 2. Novellette	— 80	— 30
No. 3. Scherzino	— 60	— 25
No. 4. Etude	— 60	— 25
Op. 35. Scheherazade, d'après „Mille et une nuits“. Suite symphonique pour Orchestre. Réduction par Paul Gilson	5.50	1.95
Op. 36. La Grande Pâque Russe. Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Réduction par Paul Gilson	2.50	— 90
Ouverture de l'Opéra „La Fiancée du Tzar“	1.40	— 50
Die Mainacht. Oper in 3 Acten. Text nach einer Erzählung von Gogol. Clavierauszug zu 2 Händen von Theodor Herbert	6.—	2.10
— Ouverture	1.60	— 60
— Potpourri de l'Opéra „La Nuit de Mai“	2.—	— 70
Mlada. Opéra-Ballet féérique en 4 actes. Morceaux séparés de la Partition de Piano.		
No. 1. Introduction	— 40	— 15
No. 5. Rédowa	— 80	— 30
No. 9. Danse lithuanienne	— 60	— 25
No. 10. Danse indienne	— 60	— 25
Introduction (Вступление. Свѣтлый вечеръ.) de l'Opéra „La Nuit de Noël“	— 60	— 25
Sadko. Opéra en 7 tableaux. Partition pour Piano seul par l'auteur et A. N. Schaefer	12.—	4.20

A. Scriabine.

	A.	R.
Op. 4. Allegro appassionato	1.40	— 50
Op. 6. Sonate (fa)	2.—	— 70
Op. 8. 12 Etudes. Complet	3.50	1.25
Séparément.		
No. 1. Cis	— 60	— 25
No. 2. fis	— 60	— 25
No. 3. h	— 80	— 30
No. 4. H	— 40	— 15
No. 5. E	— 60	— 25
No. 6. A	— 60	— 25
No. 7. b	— 60	— 25
No. 8. As	— 60	— 25
No. 9. gis	— 80	— 30
No. 10. Des	— 60	— 25
No. 11. b	— 60	— 25
No. 12. dis	— 60	— 25
Op. 9. Prélude et Nocturne pour la main gauche seule. Complet	1.—	— 35
Séparément.		
No. 1. Prélude	— 40	— 15
No. 2. Nocturne	— 60	— 25
Op. 10. 2 Impromptus. Complet	1.40	— 50
Séparément.		
No. 1. fa #	— 80	— 30
No. 2. La	— 80	— 30
Op. 11. 24 Préludes. Complet	3.—	1.05
Séparément.		
Cahier I (No. 1—6)	1.20	— 45
Cahier II (No. 7—12)	1.20	— 45
Cahier III (No. 13—18)	1.20	— 45
Cahier IV (No. 19—24)	1.—	— 35
Op. 12. 2 Impromptus. Complet	1.40	— 50
Séparément.		
No. 1. Fa #	— 80	— 30
No. 2. si b	— 60	— 25
Op. 13. 6 Préludes	1.40	— 50
Op. 14. 2 Impromptus. Complet	1.20	— 45
Séparément.		
No. 1. Si	— 60	— 25
No. 2. fa #	— 60	— 25
Op. 15. 5 Préludes	1.40	— 50
Op. 16. 5 Préludes	1.40	— 50
Op. 17. 7 Préludes	1.60	— 60
Op. 18. Allegro de concert	1.40	— 50
Op. 19. Sonate-Fantaisie No. 2, en sol #	1.60	— 60
Op. 21. Polonaise en si b	1.40	— 50
Op. 22. 4 Préludes	1.—	— 35
Op. 23. Sonate No. 3, en fa #	2.—	— 70
Op. 25. 9 Mazurkas. Complet	3.—	1.05
Séparément.		
No. 1. Fa	— 80	— 30
No. 2. Ut	— 60	— 25
No. 3. mi	— 40	— 15
No. 4. Mi	— 80	— 30
No. 5. ut #	— 60	— 25
No. 6. Fa #	— 60	— 25
No. 7. Ré	— 80	— 30
No. 8. Si	— 40	— 15
No. 9. mi b	— 60	— 25
Op. 27. 2 Préludes	— 80	— 30
Op. 28. Fantaisie	1.40	— 50

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

N. Stcherbatcheff.

	A.	R.
Op. 8. Fées et Pantomimes. Scènes et Morceaux détachés. Nouvelle édition revue et corrigée par l'auteur.		
Première Série. Complet	3.—	1.05
Séparément.		
No. 1. Prologue symphonique	—60	—25
No. 2. Au jardin. Saynète	—60	—25
No. 3. Au rouet. Bluettes	—60	—25
No. 4. Bouffonneries. Scherzo	1.—	—35
No. 5. Le mezzetin amoureux. Sérénade-Valse	—60	—25
No. 6. Le bourdon. Impromptu	—60	—25
No. 7. La fée mystérieuse. Apparition	—60	—25
No. 8. Danses caractérisées. Rondo pantomimique	1.20	—45
Deuxième Série. Complet	3.—	1.05
Séparément.		
No. 9. Papillons. Divertissement - Intermezzo	1.20	—45
No. 10. Chœur dansé	—60	—25
No. 11. Marguerite. Balade	—60	—25
No. 12. Le géant. Fantasmagorie	—40	—15
No. 13. Concert de bergers. Pastorale	—60	—25
No. 14. Chinoiseries	—60	—25
No. 15. Cortège de moines. Scène de nuit	—40	—15
No. 16. Epilogue	—80	—30
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Séparément.		
No. 1. Rêverie-Prélude	—60	—25
No. 2. Orientale	—60	—25
No. 3. Élégie	—60	—25
No. 4. Guitare	1.—	—35
No. 5. Valse-Intermezzo	—60	—25
No. 6. Pervenche	—60	—25
No. 7. Marionnettes	1.20	—45
Op. 16. 5 Mazurkas. Complet	1.80	—65
Séparément.		
No. 1. La b.	—60	—25
No. 2. la b.	—60	—25
No. 3. Si	—60	—25
No. 4. Ré	—60	—25
No. 5. Mi	—60	—25
Op. 17. Scherzo-Caprice	1.40	—50
Op. 18. Echos du passé. 2 Morceaux. Complet	1.20	—45
Séparément.		
No. 1. Souvenance. Feuille d'album	—60	—25
No. 2. Rondo joyeux	—60	—25

N. Stcherbatcheff.

	A.	R.
Op. 19. Grande Etude en fa	1.60	—60
Op. 20. 2 Préludes en si b. Complet	1.—	—35
Séparément.		
No. 1. Chasse neige	—40	—15
No. 2. Presto agitato	—60	—25
Op. 21. Pages intimes. 3 Simili-Valses. Complet	1.40	—50
Séparément.		
No. 1. La	—60	—25
No. 2. si	—80	—30
No. 3. La b.	—80	—30
Op. 22. „Allegro appassionato“. Impromptu-Etude	1.20	—45
Op. 23. 3 Idylles. Complet	1.80	—65
Séparément.		
No. 1. L'étoile du berger	—60	—25
No. 2. En passant l'eau	1.—	—35
No. 3. Songerie dans les bois	—80	—30
Op. 25. Les solitudes. 3 Andante-Interludia. Complet	1.40	—50
Séparément.		
No. 1. Méditation	1.—	—35
No. 2. Soir d'été	—60	—25
No. 3. Clair de lune	—60	—25
Op. 26. Fantaisies-Etudes (formant suite).	4.—	1.40
Op. 27. Les orchidées. 2 Valses. Complet	1.40	—50
Séparément.		
No. 1 (en ut #)	1.—	—35
No. 2 (en Sol)	1.—	—35
Op. 28. 2 Morceaux. Complet	1.20	—45
Séparément.		
No. 1. Canzone	—60	—25
No. 2. Toccata	—80	—30
Op. 29. Impromptu-Caprice	1.20	—45
Op. 30. La chute des feuilles. Etude	—80	—30
Op. 31. Lamélancolie. Mouvement lent tiré d'un Quatuor pour instruments à cordes. Réduction pour Piano à 2 mains par l'auteur	—60	—25
Op. 32. Première neige. Mélodie-Idylle	—60	—25
Op. 33. Sérénade pour Orchestre. Version pour Piano par l'auteur	—80	—30
Op. 34. Valse-Entr'acte	1.40	—50
Op. 35. Barcarolle orientale. Chant-Nocturne	—80	—30
Op. 36. Les adieux. 2 Impromptus mélodiques. Complet	1.—	—35
Séparément.		
No. 1. fa #	—60	—25
No. 2. mi b.	—60	—25

N. Stcherbatcheff.

	A.	R.
Op. 37. Prélude	—80	—30
Op. 38. Impromptu-Villanelle	1.—	—35
Op. 39. Au soir tombant. Valse rêveuse. La b.	1.40	—50
Op. 40. Souvenir de Lithuanie. 2 Mazurkas. Complet	1.20	—45
Séparément.		
No. 1. La	—60	—25
No. 2. La	—60	—25
Op. 41. Nouvelles marionnettes. Rondo à la Valse	1.40	—50
Op. 42. Mazurka en Mi b.	1.40	—50
N. Rimsky-Korsakow, A. Winkler, F. Blumenfeld, N. Sokolow, J. Wihtol, A. Liadow, A. Glazounow.		
Variations sur un thème russe tiré du recueil populaire d'Abramitscheff	1.40	—50

Nicolas Sokolow.

Op. 25. Variations	2.50	—90
S. Tanéïew.		
Entr'acte de la trilogie musicale „L'Orestie“. Réduction par l'auteur	—60	—25

Joseph Wihtol.

Op. 1. Sonate	2.—	—70
Op. 3. Humoresque	1.40	—50
Op. 6. Variations sur un thème lette	1.80	—65
Op. 8. Berceuse	—40	—15
Op. 9. Mazurka et Valse. Complet	1.40	—50
Séparément.		
No. 1. Mazurka	—80	—30
No. 2. Valse	1.20	—45
Op. 10. 3 Préludes. Complet	1.40	—50
Séparément.		
No. 1. Si	—40	—15
No. 2. fa	—40	—15
No. 3. Sol b.	—80	—30
Op. 13. 3 Préludes. Complet	1.40	—50
Séparément.		
No. 1. ré	—80	—30
No. 2. sol	—60	—25
No. 3. La	—40	—15

Joseph Wihtol.

	A.	R.
Op. 16. 3 Préludes. Complet	1.40	—50
Séparément.		
No. 1. Ré b.	—80	—30
No. 2. si b.	—60	—25
No. 3. do #	—60	—25
Op. 17. 3 Morceaux. Complet	1.40	—50
Séparément.		
No. 1. Etude, en Mi b.	—60	—25
No. 2. Prélude, en mi	—40	—15
No. 3. Prélude, en sol #	—60	—25
Op. 18. Berceuse et Etude. Complet	1.20	—45
Séparément.		
No. 1. Berceuse	—60	—25
No. 2. Etude	—80	—30
Op. 19. 2 Préludes et Etude. Complet	1.40	—50
Séparément.		
No. 1. Prélude en fa #	—60	—25
No. 2. Prélude en mi	—40	—15
No. 3. Etude en Ré	—60	—25
Op. 20. 4 Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Etude. si	1.—	—35
No. 2. Méditation. Mi b.	—60	—25
No. 3. Impromptu. La b.	—80	—30
No. 4. Prélude. Mi	—40	—15
Op. 22. 3 Morceaux. Complet	1.40	—50
Séparément.		
No. 1. Prélude. Do	—60	—25
No. 2. Prélude. mi b.	—60	—25
No. 3. Etude. do	—80	—30
Op. 23. 2 Morceaux. Complet	1.40	—50
Séparément.		
No. 1. Intermezzo. Ré	1.—	—35
No. 2. Prélude. Mi	—40	—15
Op. 24. Valse-Caprice	1.40	—50
Op. 25. 3 Morceaux. Complet	1.40	—50
Séparément.		
No. 1. Etude en Sol	1.—	—35
No. 2. Prélude en mi b.	—40	—15
No. 3. Prélude en Sol b.	—60	—25
Op. 26. 3 Etudes. Complet	1.60	—60
Séparément.		
No. 1. La b.	—80	—30
No. 2. sol	—80	—30
No. 3. Mi	—60	—25
Op. 29. 10 Chants populaires lettons. Paraphrases miniatures	1.40	—50

Alexandre Winkler.

Op. 6. 3 Morceaux. Complet	2.—	—70
Séparément.		
No. 1. Etude-Humoresque	—80	—30
No. 2. Berceuse	—80	—30
No. 3. Valse-Impromptu	1.20	—45

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